

Established February, 1845

PRICE \$2 PER MONTH

Notices to Consignees

NUMBERS TO CONSIGNEES.

SHIRE LINE OF STEAMERS.

NOTICE TO CONSIGNEES.

S.S. CARDIGANSHIRE, FROM
HAMBURG, ANTWERP, LONDON,
PENANG AND SINGAPORE.

CONSIGNEES of Cargo are hereby informed that all Goods, with the exception of Opium, are being landed at their risk into the Godowns of the ROWDON, WHARF & GORROUX Co. at Kowloon, whence and/or from the STEAMERS delivery may be obtained.

Optional Cargo will be forwarded upon notice to the contrary be given before Noon To-DAY.

No Claims will be admitted after the Goods have left the Godowns, and all Goods remaining after the 16th Instant will be subject to sale.

All Claims against the Steamer must be presented to the Undersigned on or before the 16th Instant, or they will not be recognised.

All broken, chafed, and damaged Goods are to be left in the Godowns, where they will be examined.

ADAMSON, BELL & Co.,
Agents.

ADAMSON, BELL & Co.,
Agents.
Hongkong, February 10, 1888. 218

**FROM CALCUTTA, PENANG AND
SINGAPORE.**

THE *S.S. Ararat* after having arrived from the above Ports Consignees of Cargo are hereby informed that their Goods are being landed at their risk into the HONGKONG and KWLOON WHARF and GODOWN COMPANY'S West Point Godowns, whence delivery may be obtained.

Cargo remaining undelivered after 16th Instant will be subject to rent. No Fire Insurance has been effected.

Consignees are hereby informed, that all Claims must be made immediately, as none will be entertained after the 15th

W-1

General Cargo with Letters on through Bills of Lading for BATAVIA, PERIAN, GULF PORTS, MARSEILLES, TRIESTE, HAMBURG, NEW YORK AND BOSTON.

SPECIES ONLY LANDED AT PLYMOUTH

THE PENINSULAR AND ORIENTAL STEAM
NAVIGATION COMPANY'S Steam-ship
BALAKRASHI, Captain E. ASHDOWN, with
Majority's cargo will be despatched
from the **LOMBODONG** to **BOMBAY**
and **SUEZ CANAL**, on **THURSDAY**,
the 18th February, at Daylight.

Cargo will be received on board until
4 p.m. on the day previous to sailing.

Parcels and Species (Gold) at the Office
until 4 p.m. on the day previous to sailing.
Freight and Charges, payable for Europe
will be transhipped at Colombo. Gen-
eral Cargo for London will be conveyed
4 Bombay without transhipment, arriving
one week later than the ordinary direct
route 4da Colombo.

For further Particulars regarding
FREIGHT and PASSAGE, apply to the
PENINSULAR AND ORIENTAL STEAM NAVI-
GATION COMPANY'S Office, Hongkong.

*The Contents and Value of Packages are
required to be declared prior to shipment.*

For further Particulars regarding
FREIGHT and PASSAGE, apply to the

STEAM FUR
SAIGON, SINGAPORE, BATAVIA,
COLOMBO, PONDICHERY,
MADRAS, CALCUTTA, ADEN, SUEZ,
PORT SAID,
MEDITERRANEAN AND
BLACK SEA PORTS, ALEXANDRIA,
MARSEILLES, AND PORTS
OF BRAZIL, AND LA PLATA,
ALSO, HAVRE, BORDEAUX,
DUNKIRK AND ANTWERP.

N WEDNESDAY, the 22nd February,
1888 at Noon the Company's Steamer

ON WEDNESDAY, the 22nd February, 1888, at Noon, the Company's Steamship **YANGTSE**, Commandant **LOMER**, with **MAILS, PASSENGERS, SPORE, & CARGO**, will leave this Port for the above place.

Cargo and Speds will be registered for London as well as for Marseilles, and accepted in transit through Marseilles for the principal places of Europe.

Shipping Orders will be granted until 4 p.m.

Cargo will be received on board until 4 a.m., Speds and Parcels until 3 p.m. on the 21st February 1888. (Parcels are not to be sent on board; they must be left at the Agency's Office.)

Contents and value of Packages are required.

For further particulars, apply at the Agency's Office.

G. DE CHAMPEAUX,
Agent.

Hongkong, February 9, 1888. 216

DIFFERENCES.

Is the king can drink the best of wine,
So can I;
And has enough when he would dine,
So have I;
And cannot afford not to shine,
Nor can I;
Then whose difference—let me see—
Betwixt my lord the king and me?

Do trusty friends surround his throne
Night and day?
Or make his interest their own?
No, not they;
Mine love for my self alone—
"Be it so," they say;
And that's one difference which I see—
Betwixt the lord my king and me.

Do kneaves around me lie and wait
To deceive,
Or fawn and flatter when they hate,
And would give life,
Or cruel poms oppress my state,
By my leave!
No, kneaves be thanked I and here you see
More difference 'twixt the king and me.

He has his foils, with jest and quips,
Which he holds in his hand;
He has his arms and his ships—
Great are they;
But not a child to kiss his lips—
Well-a-day!
And that's a difference and to see
Betwixt my lord the king and me.

I wear a cap and he the crown—
What of that?
I sleep on straw and he on down—
What of that?
And he's the king and I'm the clown—
What of that?
Happy I and wretched he,
Perhaps the king would change with me.

THE NAPOLEONS.

THE GREAT COUSIN FAMILY AT ITS
LOWEST EBB.

London, January 9.—The last act of the melodramatic history which with little pomp and simple ceremony the remains of the Emperor of the French and his son and heir, the ill-fated Louis Napoleon, were removed to their final resting-place on Farnborough hill from the little graveyard at Chislehurst. The day's proceedings seemed to indicate that the illustrious fortunes of the great Cousin family have reached the very lowest ebb. Of the many thousands who less than a score of years ago dined and danced in the Gay Tulleries two alone were represented. The faithful secretary, and the Marquis de Bassano, son of the ex-Household Minister.

Shortly after 8 o'clock this morning, the fifteenth anniversary of the broken-hearted Emperor's death, Monsignor Goddard, the parish priest, read a low requiem mass for the repose of the aspiring soul that for twenty years troubled the peace of Europe. Before a little altar, whereon flickered a few candles, resting upon a heavy wooden table covered with purple pale, were the golden coffins which contained the Imperial remains, perishable despite the embalmer's art. By the side of the bier knelt four ruddy-faced nuns.

Up through the roads galloped a battalion of Royal Horse Artillery from Woolwich with empty cannon carriages. Again some score of people entered the damp, gruesome church, followed by stately artillerymen, flashing in all the blue and gold bravery of her Majesty's uniform. After silent prayer they grasped their burdens, and with slow and stately tread, preceded by incense-burners, passed down the narrow aisle out into the dreary churchyard to the carriages. The coffins were made fast, and the march to the station began.

The roads were now lined with curious country folk, who, seated on fence-rails and under umbrellas of various hues and shapes, watched to know what would happen. The coffin of the old man and which bore the brave boy who died for Old England. A van full of flowers arrived just as the cortege started; and immediately Plati and Bassano strewn the coffins with white roses and violets, which brought with them into the cold, shaly wintry atmosphere some of the fragrance and softness of the Riviera from whence they had been sent. Bare-headed and unprotected in every way, the half-donned mourners trudged on through the heavy mud and drizzling rain, through a country as bare and brown as Sahara. In about half an hour the station of Chislehurst was reached, the gun-carriages were halted, and once again the artillery lifted their burden.

A special train went sweeping past the little station, frightening the horses of the young Lieutenant in charge. Shying wildly to the left, the horse's launchers came violently against the coffin which the men had just alighted. Two of the heavily armed soldiers, who were to guard the coffin, were hurled into the air, and some of the well-aimed bullets were spilled, but the remaining six pathfinders hung staunchly to their burden and so horrible an accident, the very thought of which had brought tears streaming down Bassano's cheek, was averted. Slowly, with measured martial tread, the soldiers marched through the station toward the side-track on which was shunted an ordinary freight car, numbered 132 and marked in chalk with a commercial legend to carry thirty hundredweight, but which Dame Fortune had chosen to beat the Emperor and his heir to their own remaining heritage. Inside the heavily improved a bier, decked out with purple and black tapers burned before an ivory crucifix, and the black canopy of the car was spangled with the stars and the initial 'N' in golden embroidery. Then the artillerymen drew up in line, the door of the steam house was closed, and Mr. Goddard, who stood with the dead, and the funeral train started for Farnborough, where it was reached, via London, in about an hour.

Here at the station the same scene was again enacted. A battalion of horse artillery had ridden over from Aldershot, under command of Colonel Biggs, who represented the Queen at the obsequies. The gun-carriages were again frightened, and the last march began up Farnborough hill, through the magnificent estate which it seems years ago the Empress purchased of the publisher Longman. The weather suddenly changed. The rain ceased to drip, the clouds cleared away, and a cold, clear sunlight shivered the ivan scene. Soon a magnificent country house was reached, and the cortege passed steadily on towards the mausoleum.

Piati and De Bassano stopped for a moment and gazed at the front window on the second floor of the mansion, where, supported by her constant attendant, Mlle. Dutcher, the Empress Eugénie stood and looked on at the sad home-coming, in a strange land of her husband. At last the hilltop was reached, capped with a magnificent mausoleum of white marble and gray Aberdeen granite. Oshanting the "Maidens" and praying the masses, ten monks, clad in the white of the convent Order of St. Hubert, who have been chosen to guard the remains, advance from their cloisters to meet the cortege.

Slowly the little procession moved on, and is at last swallowed up in the darkness of the crypt. Black candles are lighted, and, as being so well on toward evening, no man

can be said. The Norman monks, however, with their rich, mellow voices, sing the requiem service for the dead. While the monks sound of ropes and pulleys, Gaudin, the celebrated undertaker, who for fifty years has enjoyed a post-mortem if not a speaking acquaintance with all the crowned heads of Europe, superintends the lowering of the coffin into the granite sarcophagus. The chant of the monks dies away in the distance as they return to their cloister, the workmen entrusted with placing slabs on the sarcophagi become impatient, while Mr. Carter makes a short prayer for the repose of the dead. Gradually the crypt empties and over the imperial graves the granite topstones are placed, that of the father bearing the simple inscription:

NAPOLEON III.—R. I. P.

That of the son tells in these words the lamentable story of his sad end in Zululand:

LOUIS EUGENE NAPOLEON.

Paris, 16 March, 1856.
Mort, on soldat, à Ilaiozou, Afrique Australe, 1er Juin, 1879.—R. I. P.

Out in the open air the mourners separate. The weather again changes. Heavy fog closes in and many lose their way to the station. The fog becomes more dense. The trains to London merely creep along the line. At last the train pulls into Waterloo station, three-quarters of an hour behind the schedule time.

"Quelle année! Quelle année!" sob a little gray-haired Frenchman, wearing a dilapidated hat.
The grand outlines of the mausoleum are beautiful and impressive in the extreme. The position is lovely—lofty and long, that of a soldier's grave should be. The view from this perhaps the highest hill in all Hampshire, is superb, and is only limited by the horizon, but the decorated work on the edifice on which half of the £700,000 spent has been expended, is repugnant in the extreme. Gargoyles are fashioned into hideous shapes of vampires in human form and hideous ugliness. In fact, everywhere the eye seeks a revelation of inward grace it is confronted with the apparition of some gruesome spirit.

The Express finds, I am told, the climate of Farnborough too trying for the state of her health, which is very delicate. As to that, the nearest and dearest aid to rest in a proper edifice, she will shortly leave for Italy on a long visit.

THE PRICE OF SILVER.

The New Vienna Tagblatt writes:—It remains to be seen whether the Paris reports about the silver syndicate will be confirmed; but one thing is certain, that a rise in silver could be more easily carried out and would produce larger profits than a rise in copper. There are no accumulations of silver in the world. The millions of silver which exist in the form of money and plate are not for sale, and bars exist nowhere to any extent. The demand for silver is quite equal to the production, and, commercially, there is no reason for the depreciation of the metal. The circumstances that the European mints were closed to the coinage of silver at the time the demonetized silver of Germany came into the market sufficiently explains the depreciation, which, later on, was accentuated by rumors, such as that of the approaching suspension of the Bland Act. The position of silver as an article of commerce does not justify the decline in price. Even at the old standard of 150 to 160 gold to the value of silver, the average requirements of the East must be estimated at £25,000,000, so that the remaining only £20,000,000 to £30,000,000 yearly for the supply of silver currency in the remainder of the world. Under these circumstances there is more likely to be in future a scarcity than a superabundance of silver. It is at present only a question of improving the market position which has been reached. The London market, which constantly requires silver for remittance to India, is known to possess no stocks. Should, therefore, a syndicate succeed in intercepting the supplies to the London market, a rapid rise must ensue both in bar silver and in the Indian exchanges. The means necessary to carry out such a plan would be excessively large. One million sterling suffices to buy the supplies of two months, and as the Bank of France makes advances on silver on favourable terms the same capital could be used several times over. The regular demand for silver would from time to time allow of favourable realizations for the purchasers at rising prices. All silver obligations would also rise, the exports to the East would increase, and the price of wheat would advance. This would strengthen the factors which make for a general advance, and thus bring to the syndicate numberless allies. Let the price of silver be lifted from £40 to £60, and the market in motion would continue to roll of itself. Against these great changes of profit there are, in the present commercial position of silver, but few chances of loss, for it would not be difficult to realise at present prices. Should the Parisian Haute Banque really plan a silver campaign, we anticipate a still greater success than has attended the manipulation of copper. Austria, it is true, would be in the awkward position of either losing part of her silver through export or seeing a premium again established on the silver. This is the factor which the syndicate would have specially to consider.

THE ACTOR'S CATECHISM.

The annual actresses of England have responded to Mr. Archer's searching "Catechism," and the result is that Didier's celebrated "Paradoxe," as far as their testimony is concerned, is absolutely blown to the four winds. So far from not feeling the parts they act, they are all persons of sensibility, and what is more to the point, they are all convinced that on the stage it would never do to be anything else. Their question has, at some risk of falling into abysmal depths of metaphysics, taken pains to distinguish between simple emotions and those more complex moods which are rather to be considered as attitudes of the mind. When Mr. Willard or Mr. Beveridge utter "Come, love, and be my loving slave," they are not to be understood as actually feeling the trigger of a revolver, it would be absurd to ask whether they actually feel a passing desire to perforate the body of Mr. Wilson Barrett or Mr. Terrier, or experience a momentary impression that these persons have really stood between them and the goddess of their own passions. The feelings must be reduced to a simple denomination before any satisfactory reply can be expected; and to this end Mr. Archer has in the first place taken his stand firmly on the question of tears. He has, he tells us, tried to ascertain whether the tendency of the imagination to see "the red-hot-glands" and the muscles of the throat in general or exceptional, and, secondly, whether the actors in whom this tendency exists have really it help or hinder their efforts to speak to the hearts of their hearers. As regards the first question the replies seem to have been absolute and unqualified. "From Mrs. Kendal, who confesses herself 'very prone

to tears on the stage even to the detriment of her make-up," to Mr. Lionel Brough, who declares that in any situation he is "always crying," and to Mr. J. H. Ware, who, as a professional critic, who has undertaken this extensive induction of facts for the information of the readers of *Longman's Magazine*, puts the case "the proclivity to tears is almost universal." As to the article written of course on the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings, she seems to be more on the side of Didier's theory than she supposes; but it is clear, however, that the stage opinions, we are told, are divided; though no actor or actress has asserted that tears ought to be suppressed. It may be of interest to note that the uncompromising apologists for tears are Miss Mary Anderson, Mr. and Mrs. Bancroft, Mr. Wilson Barrett, Miss Bealeman, Mr. John Clayton, Mr. and Mrs. Kendal, Miss Alice Murray, Mr. Bourbom-Treue, Mr. Hermann Vezin, and Miss Genevieve Ward. Mrs. Bancroft's observation that "a passionate rendering of a pathetic scene would be to me as a five-barred gate over which my tears would refuse to leap" is perhaps a little wider of the mark; and Mr. Wilson Barrett's reply that there is studying a pathetic part she had had "to stop owing to her tears and sobs, and add, 'I would not have attempted to play it until I could control my feelings,